ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1976

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a seven-figure serial number placed in the top right hand corner of the microfiche title strip. The first figure indicates the number of the list in which the title first appears. The first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright: Filmed by permission of the copyright holders. The microfiche edition is the copyright of Chadwyck-Healey Ltd, 1976.

Location of original: The Tate Gallery, Milbank, London.

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford, England:

General

Burlington Fine Arts Club

CATALOGUE OF A COLLECTION

OF

PICTURES

DECORATIVE FURNITURE

AND OTHER

WORKS OF ART

MILLBANK

LONDON
PRINTED FOR THE BURLINGTON FINE ARTS CLUB
1912

300.81

Burlington Fine Arts Club

CATALOGUE OF A COLLECTION

OF

PICTURES
DECORATIVE FURNITURE

AND OTHER

WORKS OF ART

TATE GALLERY
MILLBANK

LONDON
PRINTED FOR THE BURLINGTON FINE ARTS CLUB
1912

CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.

SUB-COMMITTEE FOR THIS EXHIBITION

DR. TANCRED BORENIUS

HERBERT F. COOK, ESQ.

EARL OF ILCHESTER

LIEUT-COL. LYONS

ROBERT C. WITT, ESQ.

CATALOGUE

NOTE.—*The Pictures are numbered, beginning on the left of the entrance door.*
The Furniture, etc., is described after the Pictures.
The Committee accept no responsibility for the accuracy of the attributions in the Catalogue.

PICTURES

1 MARS AND VENUS.

BY WILLIAM ETTY, R.A. (1787-1849).

Exhibited at the Royal Academy 1837.

Panel, 37 by 28 inches. *Lent by Mr. F. E. Sidney.*

2 THE FORTUNE-TELLER (SKETCH).

BY SIR JOSHUA REYNOLDS, P.R.A. (1723-1792).

Two large versions of this picture painted in 1772 exist—one in the collection of Miss Alice Rothschild at Waddesdon (engraved by Sherwin 1784), and a replica in the collection of Lord Iveagh.

Canvas, 25½ by 31 inches. *Lent by Mr. F. E. Sidney.*

3 ESTHER.

BY SIR JOHN MILLAIS, BART., P.R.A. (1829-1896).

A portrait of Miss Susan Ann Mackenzie, sister of Sir Alexander Mackenzie. Painted 1865.

The following is quoted from "The Life and Letters of Sir John Millais" (i, 384): "The robe thrown over the shoulders of 'Esther' was General Gordon's 'Yellow Jacket.' In this 'Yellow Jacket' General Gordon sat to Valentine Prinsep, R.A., for the portrait for the Royal Engineers' mess-room at Chatham. Millais so admired this splendid piece of brocade that he dressed Miss Mackenzie in it, but *turning it inside out* so as to have broader masses of colour. With her

fine hair unbound, and a royal crown in her hand, she sat for 'Queen Esther.' . . . Millais was painting Miss Mackenzie's head when the yellow jacket was brought in, and as he draped it on her he said: 'There! That is my idea of Queen Esther; you must let me paint you like that.'"

Exhibited at Burlington House, Old Masters, 1898.

Canvas, 43 by 31 inches. *Lent by Sir Alexander Henderson, Bart.*

3A CHRIST BEARING THE CROSS.

Venetian School, sixteenth century; probably an early work by Paris Bordone (1500-1571).

Canvas, 34½ by 29 inches. *Lent by Mr. Lionel Cust, M.V.O.*

4 PORTRAIT OF A YOUNG MAN.

Traditionally supposed to be the portrait of Raphael by himself. Modern criticism, however, ascribes the authorship to Andrea del Brescianino, an eclectic painter of the school of Siena, who flourished from 1507 to 1535, and later. He was pupil probably of Pacchia, and was influenced by Beccafumi, Fra Bartolommeo, Raphael, and Andrea del Sarto.—(Berenson.)

Panel, 27½ by 20½ inches. *Lent by Lord Berwick.*

5 MADONNA AND CHILD.

BY MARIOTTO ALBERTINELLI.

Florentine School (1474-1515).

Panel, oval, 34½ by 28¾ inches. *Lent by Mr. W. Seymour Eastwood.*

The traditional name of Perugino cannot be sustained. The style is thoroughly characteristic of the Florentine master Albertinelli.

6 THE HORSE BEING BROUGHT INTO TROY.

Florentine School, about 1450.

Panel, originally the front of a cassone; 18 by 63 inches. *Lent by Mr. W. M. de Zoete.*

7 PIETÀ.

By BOTTICELLI.

An exactly similar composition exists in the Poldi-Pezzoli Museum at Milan. The latter is commonly regarded as an old copy after Botticelli; comparison with the present picture proves the superiority of the one here exhibited. This came

recently from the Bourgeois collection at Cologne and has now passed into the hands of a private collector in Brussels.

Vasari speaks of a Pietà with "small" figures (and so the large Pietà at Munich seems excluded) which Botticelli painted for the Panciatichi of Florence and which hung in the Sacristy of S. Maria Maggiore. Mr. Horne ("Botticelli," pp. 287, 288) connects Vasari's "Pietà" with the school copy in the Poldi Museum, and is inclined to consider that the picture here exhibited is another school copy. It is, however, now submitted for further consideration.

Panel, 42½ by 28 inches. *Lent by Monsieur Pierre Bautier (of Brussels).*

8 MADONNA AND CHILD. [Since withdrawn.]

By BARTOLOMEO MONTAGNA.

School of Vicenza, *circa* 1455-1523.

A work of the artist's middle period. Reproduced by his son, Benedetto Montagna, in an engraving, the first (complete) state of which is very rare.

From the collections of Signor Felice Schiavoni (of Venice) and Sir Bernhard Samuelson, Bart.

Panel, 29 by 24 inches. *Lent by Mrs. Pennell Tate.*

9 BIRTH OF THE VIRGIN. [Since withdrawn.]

School of FRANCESCO COSSA.

Ferrarese School (*c.* 1435-1477).

Panel, 15⅛ by 16¼ inches. *Lent by Mr. Frederick Anthony White.*

9A THE MAN OF SORROWS.

By ANDREA SOLARIO.

Lombard School (*circa* 1470-*c.* 1515).

From the Butler Collection.

Panel, 21½ by 15¼ inches. *Lent by Mr. Frederick Anthony White.*

10 CHRIST BLESSING (SALVATOR MUNDI).

By MARCO ZOPPO.

Marco Ruggieri, called Lo Zoppo, was born at Bologna in 1431 or 1432. In 1454 he was apprenticed to Francesco Squarcione at Padua, of whose school he became a typical exponent. He lived subsequently at Venice and Bologna, in the latter city, it is stated, as late as 1498.

Panel, 18 by 13 inches. *Lent by Mr. F. E. Sidney.*

11 A CALM (LE COUP DE CANON).

By WILLIAM VAN DER VELDE THE YOUNGER (1633-1707).

Exhibited at Leeds 1868, Burlington House, Old Masters, 1886.

Canvas, 9⅛ by 8⅛ inches. *Lent by Mr. J. P. Heseltine.*

12 LANDSCAPE.

By REMBRANDT (1607-1669).

From the Woodburn Collection.

Exhibited at the British Institution 1843, Royal Academy 1889 and 1899, New Gallery 1897, and Amsterdam 1899.

Panel, 8¼ by 11¼ inches. *Lent by the Earl of Northbrook.*

[Since withdrawn.] 13 THE MARRIAGE OF ST. CATHERINE.

BY POMPEO BATTONI.

Roman School (1708-1787).

Panel, 17⅛ by 9½ inches. *Lent by Sir Frederick Cook, Bart.*

13A LUCRETIA.

By FRANCESCO FRANCIA.

Bolognese School (1450-1517).

Canvas, 24¾ by 18¾ inches. *Lent by Mr. C. Newton-Robinson.*

[Since withdrawn.] 14 PORTRAIT OF A MAN.

Published by the Arundel Club, under the name of Giorgione, whose authorship is, however, contested. The style is more akin to Sebastiano del Piombo, or to Palma Vecchio; in any case a painting of great force, although somewhat impaired in condition.

Canvas, 30½ by 25¼ inches. *Lent by the Marquess of Bristol.*

14A SATYR AND NYMPHS.

Ascribed to TITIAN.

Venetian School (1477?-1576).

A small woodcut which gives this composition in reverse and is inscribed "Titien In.—Cabinet du Roy," is shown underneath.

Canvas, 15¼ by 19 inches. *Lent by Lady Paget.*

15 COPY OF THE FÊTE CHAMPÊTRE BY GIORGIONE IN THE LOUVRE.

By WILLIAM ETTY, R.A. (1787-1849).

On a reduced scale. It will be noticed that the standing figure of the woman on the left is absent, and there are other variations.

Panel, 18 by 33 inches. *Lent by Mr. F. E. Sidney.*

16 ALLEGORY.

School of GIORGIONE.

The group to the left may perhaps represent the contest between Apollo and Marsyas; to the right, a naked figure is overcoming a Satyr. The whole is perhaps intended as an allegory of the victory of spirit over brute force.

The name most applicable to this puzzling work is that of Girolamo da Santa Croce, who was a clever imitator and *pasticheur* of the greater artists of his time.

Recently acquired from Italy.

Panel; possibly the front of a cassone; 17½ by 28½ inches.

Lent by Mr. Herbert Cook.

17 PORTRAIT OF LUCREZIA BORGIA.

By Dosso Dossi.

Ferrarese School (*circa* 1479-1542).

Inscribed on the ledge to the right: LVCREZIA . BORGIA . ÆTATIS . SVÆ . AN . XL . A.C.N.M.D.XX. Underneath, a D encircling a bone (*osso*), intended as a monogram for *Dosso*.

Formerly in the Doetsch collection, and sold at Christie's, 1894.

Canvas, 49 by 38 inches. *Lent by Mr. W. M. de Zoete.*

18 PORTRAIT OF THE ARTIST, AS MUSICIAN.

By BENVENUTO TISI, called IL GAROFALO.

Ferrarese School (1481-1559).

Inscribed on the parapet to the right: ISTIVS IPSE FORMÆ EST GAROFOLVS AVCTOR.

Canvas, 36½ by 32¼ inches. *Lent by Mr. David Erskine.*

19 PORTRAIT OF HENRY VANSITTART.

Sir Henry Vansittart became Governor of Bengal and was painted more than once by Sir Joshua Reynolds.

Attributed to SIR JOSHUA REYNOLDS, P.R.A. (1723-1792).

Canvas, 50 by 40 inches. *Lent by Captain Arnold Vansittart.*

20 LADY CECILIA LENNOX.

By ALLAN RAMSAY (1709-1784).

Fifth and youngest daughter of Charles, second Duke of Richmond, and Sarah, daughter of William, Earl Cadogan, born in 1750. She never married, and died in Paris on her way to the South of France in 1769.

A replica or copy of this picture, but slightly smaller, is at Goodwood.—(Extract from the Holland House Catalogue.)

Lent by Mary Countess of Ilchester.

21 BUST OF A YOUNG MAN.

By PARMIGIANINO.

School of Parma (1504-1540).

Panel, 13⅛ by 7¼ inches. *Lent by Sir Frederick Cook, Bart.*

22 ELAINE.

By HENRY WALLIS, R.W.S. (b. 1830).

Painted in 1861.

Canvas, 26 by 52 in. *Lent by Sir Alexander Henderson, Bart.*

23 CHOOSING.

By G. F. WATTS, R.A. (1817-1904).

Canvas, 20 by 15 inches. *Lent by Sir Alexander Henderson, Bart.*

24 PORTRAIT OF HENRI II OF FRANCE.

By FRANÇOIS CLOUET (1516-1520—after 1572).

Panel, 16 by 12 inches. *Lent by Mrs. Morrell.*

25 COPY OF A SEASCAPE, BY JACOB RUYSDAEL, IN THE LOUVRE (No. 2558).

BY WILLIAM ETTY, R.A. (1787-1849).

Canvas, 19 by 26 inches. *Lent by Mr. F. Cavendish Bentinck.*

26 VIEW IN WALES.

By RICHARD WILSON, R.A. (1714-1782).

Canvas, 24 by 31 inches. *Lent by Mr. Douglas Freshfield.*

27 PORTRAIT OF A MAN UNKNOWN.

Dated 1533.

Apparently South German School, under Italian influence.

Panel, 27 by 20 inches. *Lent by Colonel Cornwallis-West.*

28 BUST PORTRAIT OF A MAN.

Ascribed to MEMLINC (1430-5—1494).

Panel, 11 by 8½ inches. *Lent by Sir Frederick Cook, Bart.*

29 ROCKY LANDSCAPE WITH FIGURE OF ST. JEROME.

By JOACHIM PATINIR (1485?-1524).

From the R. Kann Collection.

Panel, 15⅛ by 14⅛ inches. *Lent by Mr. Henry Oppenheimer.*

30 ST. CATHERINE DISPUTING WITH THE PHILOSOPHERS. A Triptych.

The tyrant Maximin on the right; the philosophers grouped round St. Catherine; the town of Alexandria and surrounding country seen through the pillars of the portico; the frieze has scenes from the life of St. Catherine.

The painter of this triptych, long a matter of dispute, is now definitely determined by Mr. Hulin de Loo to be Goossens van der Weyden, grandson of the famous Roger van der Weyden. All known information about him is published in the current number of the Burlington Magazine (with a reproduction of the present picture). From this it appears he was born in 1465, probably in Brussels, and worked in Antwerp and other places down to 1535. He was strongly

influenced by Quentin Metsys, and by the painters of the so-called *pseudo-Blesius* school.

Panel centre, 43 by 33¾ inches; sides 43 by 14½ inches.

Lent by Sir Frederick Cook, Bart.

31 LANDSCAPE.

By J. CROME (1769-1821).

Canvas, 54 by 39 inches. *Lent by Sir Joseph Beecham.*

32 PORTRAIT OF SUSANAH VANSITTART.

By SIR JOSHUA REYNOLDS, P.R.A. (1723-1792).

Sir Joshua Reynolds's receipt for this picture is as follows: Paid for January 20, 1768. Miss Vansittart £36 15*s.*

Canvas, 29½ by 25 inches (oval). *Lent by Captain Arnold Vansittart.*

33 THE GUITAR PLAYER.

By A. VAN DYCK (1599-1641).

From the Lucien Bonaparte Collection (engraved by Petrini).

Exhibited Royal Academy 1870 and 1900; Grosvenor Gallery 1887.

Canvas, 60¾ by 43 inches. *Lent by the Earl of Northbrook.*

34 CANON JEROME OF BUSLEYDEN BEING PRESENTED BY HIS PATRON SAINT, ST. JEROME.

School of Amiens (XVth century).

Exhibited Bruges, Exposition des Primitifs Flamands, 1902; Paris, Expositions des Primitifs, 1904.

Panel, 25½ by 20½ inches. *Lent by Mrs. Morrell.*

35 LANDSCAPE WITH FINDING OF MOSES.

By BARTHOLOMEW BREENBORCH (1599 or 1600—1659).

Signed B. Breenborch and dated 1633.

Panel, 20 by 32½ inches. *Lent by Mr. Edward Speyer.*

36 PORTRAIT OF THE SCULPTOR VAN OPSTAL.

By MICHAEL SWEERTS, born Amsterdam 1624, worked in Rome 1648-1656, and subsequently returned to Holland, where he died.

The picture has been engraved by McArdell as a portrait of Fiammingo, the name given to François Duquesnoy the sculptor (1592-1642) who was born in Brussels, but later went to Rome, and became a close friend of Nicolas Poussin. Judging from the group of Amorini held in his right hand it seems more probable, however, that it is a portrait of Van Opstal, a Dutch sculptor (1595 or 1604-1668), whose work, somewhat similar in character to that of Duquesnoy, may be seen in the Louvre, Brunswick Museum, National Museum, Munich, and Hof Museum, Vienna, and who is known to have worked in Holland while Sweerts was there.

Painted about 1645.

Panel, 26 by 19½ inches. *Lent by Mr. R. C. Witt.*

37 BIRTH OF THE VIRGIN.

Flemish School (XVth Century).

Panel, 28 by 17¾ inches. *Lent by Sir Henry Howorth, K.C.I.E.*

38 PORTRAIT OF A LADY.

Has been attributed to Hanneman (1601-1671), an imitator of Van Dyck, or to Sustermans (1597-1681). A portrait of the same lady, but showing the hands and with other slight differences, is in the Dublin Gallery (No. 438) ascribed to Hanneman.

Canvas, 27 by 21½ inches. *Lent by Mr. F. Leverton Harris.*

39 THE LITTLE NURSE.

By J. VREL (active in the middle of the XVIIth century).

Another version of the same composition is in the Antwerp Gallery (No. 790) bearing a doubtful signature of Peter de Hoogh but there attributed to Isaac Koedyck.

Panel, 22 by 17½ inches. *Lent by Mr. W. C. Alexander.*

40 PORTRAIT OF A MAN.

Dutch or Flemish School (XVIIth century).

Canvas, 19½ by 14½ inches. *Lent by Mr. W. B. Chamberlin.*

On the Table

41 STILL LIFE.

By Q. G. BREKELENKAM (1620?-1668).

Signed with initials Q. B. A similar still-life subject which is unusual with the painter is in the Berlin Museum.

Panel, 10 by 12 inches. *Lent by Mr. W. B. Chamberlin.*

The following are exhibited in the Writing Room downstairs

[Since withdrawn.] 42 FEMALE FIGURE.

Similar composition to No. 44 and of admirable quality. Till lately in the possession of Conte Maria Cesare of Bologna, in whose family it had remained for 250 years, previously to which it had belonged to the Bianchini family of Bologna. The picture was described as "ritratto di donna nuda di Leonardo da Vinci."

Canvas, 30½ by 25 inches.

Lent by Mr. William Kaupe (from Villa Eremitaggio, Pallanza, Italy).

Photographs of the Chantilly Cartoon, of the painting in the Hermitage at St. Petersburg, and also of the lately-found "Settala" version, are shown for comparison.

43 FEMALE FIGURE.

By ANDREA SALAINO (active 1495-1515).

Nude to the waist, seated in a chair, over which some drapery falls. The body turns slightly to the spectator's right; the face is seen full. Elaborate background of leaves.

In the *Burlington Magazine*, May 1909, a comparison is made between this picture and several other existing versions of the same subject. This is perhaps the best of the ten so far known, all of which derive from an original by Leonardo da Vinci, or from some cartoon by him. The present work was bought by Mr. William Graham in 1876 from Signor Bertolini, of Milan, who had it from the gallery of the Duke of Litta. The traditional attribution to Salaino is probably correct, and as Vasari states that Leonardo himself retouched some of the work of his pupil Salaino, it may be that this is the actual original from which all the others derive.—(Extract from the National Loan Exhibition Catalogue, Grafton Galleries, 1909-10.)

Panel, 33 by 26 inches.

Lent by Sir Kenneth Muir-Mackenzie, G.C.B.

43A "LA SORTIE DU BAIN."

BY JACØB JORDAENS (1593-1678).

Canvas, 45¾ by 37¾ inches. *Lent by M. P. A. László de Lombos, M.V.O.*

44 FEMALE FIGURE.

Nude, seated in a chair, over which falls a cloak; the body turned to the left, the head seen full-face. Behind, seen through an open portico, a landscape with distant blue rocks.

The present composition, inspired by the "Mona Lisa" (lately) in the Louvre, is one of ten known examples, all differing slightly in detail. Two others are here exhibited (see under Nos. 41 and 42). The present work appears to be an old French copy, as in the lower left-hand corner can be read the words "La belle Gabrielle," an allusion probably to Gabrielle d'Estrées (1571-1599), the favourite of Henri Quatre, with whom, however, the portrait cannot reasonably be connected, as Leonardo da Vinci lived long before her time (1452-1519).

Canvas, 32 by 25 inches. *Lent by the Rt. Hon. the Earl Spencer.*

44A MADONNA AND CHILD. [Since withdrawn.]

Attributed to LEONARDO DA VINCI (1452-1519).

Canvas, 20 by 15¼ inches.

From the collection of A. C. Guthrie.

Lent by the Rt. Hon. Sir J. Rennell Rodd.

45 MADONNA AND CHILD.

This favourite composition seems to be derived from some drawing or sketch of Leonardo da Vinci. Another example is exhibited in this Exhibition (No. 47). The present picture, ascribed traditionally to Mabuse, is certainly of Flemish origin, and contrasts characteristically with the other, which is undoubtedly Italian. Another equally fine example, also Flemish, and probably from the hand of the "Master of the Death of Mary," is in the Northwick collection. Other versions are in the galleries of Berlin, Antwerp, Munich, Oldenburg, Cologne, Vicenza, Meiningen, and the André collection, Paris. (Photographs of some of these are exhibited.)

Panel, 27½ by 20 inches. *Lent by Sir Frederick Cook, Bart.*

46 BUST OF A GIRL.

Ascribed to BARTOLOMEO SCHIDONE.

School of Parma, d. 1615.
This ascription requires verifying.
Panel, 23¼ by 16¼ inches. *Lent by Sir Frederick Cook, Bart.*

47 MADONNA AND CHILD.

Same composition as No. 45, with variations in the landscape background and other details.

Probably from the hand of Andrea Salaino, the pupil and imitator of Leonardo da Vinci. The name of Solario on the label is probably due to a confusion with Salaino.

Panel, 30 by 23¼ inches. *Lent by Mr. F. E. Sidney.*

48 WHITBY.

By GEORGE ARNALD, A.R.A. (1763-1841).

Canvas, 36¼ by 49 inches. *Lent by the Rt. Hon. the Earl of Portsmouth.*

49 CHRIST BEARING THE CROSS.

One of several known versions of a subject said, by the Anonimo (1525) to have been painted by Bellini. The best known example was till lately in the Loschi Collection at Vicenza, and now in America, ascribed to the young Giorgione. The present work may be from the hand of Montagna, repeating Bellini's composition.

Panel, 18 by 15¼ inches. *Lent by Mr. T. Humphry Ward.*

FURNITURE

(Described from left to right)

Against the West Wall

TWO HIGH BACKED CHAIRS lacquered in red and gold.

Height, 3 feet 9 inches.
Dutch, First half of the XVIIIth century. *Lent by Mr. Walter E. Tower.*

DOUBLE CHEST of chestnut wood. The upper half in the form of a casket with fall-down front, which encloses twelve drawers and a cupboard in which are three smaller drawers. The fronts of all the drawers are carved and gilt with small floral decorations in colour. The upper part of the chest is bound with clumps of pierced iron through which are seen the remains of crimson velvet; the front is secured by a fine lock with two hasps, four bolts, and two hooks. All the iron work shows traces of having originally been gilt.

The lower half, which is separate from the upper and forms a stand, contains two drawers and two small cupboards the fronts of which are carved and gilt and have small plaques of bone inlaid and painted with flowers. Both upper and lower parts of the cabinet are provided with substantial handles.

Height, 4 feet 9 inches. Width, 3 feet 6 inches. Depth, 1 foot 5 inches.
Hispano-Mauresque, XVIth century. *Lent by Mr. Louis Breitmeyer.*

Against the North Wall

ARM CHAIR of beech wood painted white, heightened with gilding, the back is in the form of an escallop shell, the front having a mask, festoons and scrolls in the Italian style. Designed by Francis Cleyn for the Gilt Room at Holland House. Francis Cleyn (1590?-1658) was director of the Mortlake Tapestry Works.

Height, 3 feet.
English, XVIIth century. *Lent by Mary Countess of Ilchester.*

SATINWOOD COMMODE with shaped top and bowed front inlaid with various coloured and stained woods. The centre of the top has a group of fruits within an oval border of ribbon and husks, on either side of which are sprays of flowers tied with bows of ribbon surrounded by an outer border of conventional honeysuckle and rosettes. The front is enclosed by double doors and has two vases of flowers within oval panels united by festoons of husks, the panels of the sides are plain, both front and sides have similar borders to the top. On the shoulders and feet are mounts of ormolu.

Height, 3 feet 1 inch. Length, 4 feet 6 inches. Depth, 2 feet 2 inches.
English, late XVIIIth century. *Lent by Mary Countess of Ilchester.*

POLE-SCREEN with panel of Soho-tapestry (Vase of Flowers). The stand has ball-and-claw feet and wheat-ears on the shoulders.

English, second half of the XVIIIth century. *Lent by Lt.-Col. Lyons.*

PORTABLE TABLE with folding stand of walnut-wood inlaid with an elaborate design in ivory and mother-of-pearl, arranged in bands of arabesques, with amorini, grotesque masques, cornucopiae and medallions with classic heads, the centre having a similar design within scrolls. The stand similarly inlaid.

Height, 2 feet 9 inches. Length, 4 feet 3 inches. Width, 2 feet 2 inches.
Venetian, XVIth century. *Lent by Mary Countess of Ilchester.*

Against the East Wall

CABINET of inlaid satinwood with finely chased mounts of gilt-bronze, made by Martin Carlin, set with two plaques of old Sèvres porcelain painted with bouquets of flowers probably by Catrice.

From Horace Walpole's collection, Strawberry Hill.
Height, 3 feet 2½ inches. Width, 2 feet 6 inches.
French, end of the XVIIIth century. *Lent by Sir George Cooper, Bart.*

On either side of the Alcove are:

Two CHAIRS of red-lacquer belonging to the same set as those against the West Wall.

Dutch, first half of the XVIIIth century. *Lent by Mr. Walter E. Tower.*

On either side of the Cabinet in the Alcove are:

TWO ARM CHAIRS of walnut wood, the back and seats of cane, the frames of the backs having openwork carving in low relief. The arms terminating in lions' heads.

Height, 4 feet 1½ inches.
English, end of the XVIIth century. *Lent by Mr. Leonard Messel.*

SMALL CHEST of walnut wood, the front having three roundels of Gothic tracery backed with coloured vellum. Supported by an arcade with alternate panels of red and blue.

Height, 2 feet 1 inch. Length, 3 feet.
German (Tyrolese), XVIth century. *Lent by Mr. Douglas Freshfield.*

Against the South Wall

WRITING TABLE, in walnut wood, with cross-banded inlay round the edges; the legs are straight with club-feet, those in the front being hinged and swing out to support a flap. The interior fitted with drawers and trays for writing materials.

Height, 2 feet 4½ inches. Length, 2 feet 2 inches.
English, early XVIIIth century. *Lent by Lt.-Col. Lyons.*

TABLE of light-coloured walnut wood with tapering legs. The top inlaid with various coloured and stained woods in the design of a rocky landscape, with a large leafless tree, amongst the branches of which are numerous birds. Round the edge is a broad band with acanthus foliage, a similar design being continued round the front and sides.

Height, 2 feet 3 inches. Width, 4 feet. Depth, 2 feet 6 inches.
Italian, XVIIIth century. *Lent by Mary Countess of Ilchester.*

READING CHAIR, in mahogany with saddle-shaped seat covered in red leather. The back of the chair is fitted with a revolving book-rest which can be adjusted to the convenience of the reader.

Height, 2 feet 7½ inches.
English, second half of the XVIIIth century.
Lent by Mary Countess of Ilchester.

CABINET of walnut wood, the upper and lower parts enclosed by four doors, the panels of which are carved in low relief with female figures playing musical instruments, masks, chimera, cherubs'-heads and foliage, between which are plaques of dark green marble. The top is surmounted by a small niche designed to contain a statuette.

Height, 7 feet 1 inch. Width, 3 feet 7 inches. Depth, 1 foot 3 inches.
French, XVIth century. *Lent by Mr. Louis Breitmeyer.*

BURGOMASTER CHAIR in walnut wood, with circular back and pierced and carved splats, and lion's paw feet.

Lent by the Rev. Lewis Gilbertson.

COMMODE, with straight sides and four cabriole legs; decorated with marquetry of mahogany, satin, and hare woods, the shaped front fitted with three drawers decorated with wreaths and ribbons. Below the drawers are three cupboards, the centre one having a vase and the two side ones sprays of flowers, the sides similarly decorated.

Height, 2 feet 10½ inches. Width, 4 feet. Depth, 1 foot 10 inches.
Irish (?), late XVIIIth century. *Lent by Mr. Greville Douglas.*

In the centre of the Room

CIRCULAR TABLE of pine wood with two fall-down flaps and double gate-shaped supports, the ends of the frames being flat with shaped sides.

Height, 2 feet 4 inches. Diameter of top, 2 feet 9 inches.
English (?), XVIIth century. *Lent by Mr. Leonard Messel.*

DRAW-TABLE, in oak with bulbous legs, the top inlaid with two lines of knotted cord and a star in the centre.

Height, 2 feet 8 inches. Length, 3 feet 4 inches.
Low Countries, XVIIth century. *Lent by Lt.-Col. Lyons.*

CIRCULAR TABLE, in mahogany, style of Chippendale, with revolving top, having three flaps, cabriole legs and club feet.

Height, 3 feet 6 inches. Diameter, 2 feet 9 inches.
English, XVIIIth century. *Lent by Lt.-Col. Lyons.*

WORKS OF ART

(Described from left to right)

WEST WALL

On the Hispano-Mauresque Double-chest

BRONZE GROUP partly gilt. St. Michael overcoming Satan. The Archangel stands on the prostrate form of Satan, brandishing a sword as if about to slay his fallen enemy whom he holds captive by a chain round his neck, the base formed of rocks from which leap tongues of flame.

Height, 18 inches.
Italian, (?) XVIIth century.

Lent by Mr. Philip Walker.

On either side are a

PAIR OF CANDLESTICKS in pierced and enamelled Latten. The bases are circular, ornamented with scrolled foliage amongst which are hounds chasing hares, deer, and birds. Above the bases are oval knops from which rise flat stems of openwork in the form of conventional foliage, with animals resembling sea-horses on either side. The nozzles are in the form of conventional tulips, the whole of the ground being covered with blue, green, and white enamel.

Height, 11 inches.
English, first half of the XVIIth century. *Lent by Mary Countess of Ilchester.*

A STATUETTE in marble of Marsyas bound to a tree.

Height, 25 inches.
French.

Lent by the Rt. Hon. the Earl of Plymouth.

NORTH WALL

On the Satinwood Commode

STATUETTE of carved ivory representing a Centaur.

Height, 10½ inches.
Italian, XVIIth century.

Lent by Mr. Philip Walker.

STATUETTE OF PITT in gilt bronze.

Height, 12¾ inches.
English, XVIIIth century. *Lent by Mr. Greville Douglas.*

SMALL BRONZE BUST OF MARY, COUNTESS OF STRATHMORE, wife of Thomas George, 12th Earl, by Baron C. Marochetti.

English, XIXth century. *Lent by Mr. Eric Maclagan.*

On the Mantelshelf

MARBLE HEAD OF A GIRL, with ribbon twisted through the hair passing across the brow and her hair bound with ribbon at the back.

Height with socle, 13½ inches.
From Salona, Dalmatia. *Lent by Sir Hercules Read, P.S.A., LL.D.*

BRONZE STATUETTE OF ST. SEBASTIAN.

Height, 21 inches.
Italian, XVIth century. *Lent by Mr. Maurice Rosenheim.*

HEAD OF A YOUTH IN PORPHYRY.

Height with socle, 11 inches.
Florentine School. *Lent by Sir Martin Conway.*

On the Inlaid Table

WRITING DESK with sloping top of the same wood and inlaid in the same manner as the table on which it stands. In the centre are a coat of arms surmounted by a Cardinal's hat.

Height, 5 inches. Length, 1 foot 9 inches. Width, 1 foot 4 inches.
Venetian, XVIth century. *Lent by Mary Countess of Ilchester.*

PAIR OF VASES of Imari porcelain with panels reserved in white, painted with landscapes and flowers, on a deep blue ground with design of passion flower and leaves in gold.

Height, 22 inches.
Japanese, XVIIIth century. *Lent by Sir Trevor Lawrence, Bart., K.C.V.O.*

On the Louis XVI Cabinet

PAIR OF CANDLESTICKS IN GILT-BRONZE, in the form of a tripod enclosing a quiver of arrows. On the shoulder of the tripod are Zephyr heads with moths' wings, below which are suspended garlands of fruit.

Signed Pierre Martincourt. A similar pair are in the Wallace Collection.
Engraved in "The Cabinet of the Duke d'Aumont." Leopold Double Sale Catalogue and in Lady Dilke's and M. Molinier's works.

Height, 11¾ inches.
French, Louis XVI. *Lent by Sir George Cooper, Bart.*

CLOCK in case of marble with a group of a Nymph and two Amorini in gilt bronze, one of whom, who holds a torch in his hands, offers her a caress, the other holds his forefinger to his lips to enjoin silence. Below is a plaque with Cupids among clouds.

Height, 14 inches.
French, Louis XVI. *Lent by Mr. Greville Douglas.*

CARVING in Matrix of Jade representing the Dog Fo holding the sacred Fungus in his mouth.

Height, 5½ inches. Length, 8 inches.
Early Chinese. *Lent by Mrs. George Eumorfopoulos.*

On the top of Cabinet in Alcove

JUG of Worcester porcelain with mask under spout, ornamented with pastoral scenes in colour over transfer, on a yellow ground.

Height, 9 inches.
English, XVIIIth century. *Lent by Mr. Ralph Lambton.*

BRACKET CLOCK with pullstring movement, chiming on four bells. The dial, which has Turkish numerals, shows the day of the month. The case is covered with a veneer of mother-of-pearl with ornaments of pierced and chased ormolu. Made by George Clarke, Leadenhall Street, admitted to the Clockmakers' Company, 1736.

Height, 13 inches.
English, XVIIIth century. *Lent by Lt. Osbert Leveson-Gower, R.N.*

JUG of Worcester porcelain painted with a group of Mandarins and bouquets of flowers in panels on a ground of gold filagree, in imitation of Chinese porcelain.

Height, 9 inches.
English, XVIIIth century. *Lent by Lt.-Col. Lyons.*

A PAIR OF PLATES in Worcester porcelain painted with exotic birds with deep blue round the edges of the plates on which are scrolls and festoons of flowers in gilding.

English, XVIIIth century. *Lent by Lt.-Col. Lyons.*

Cabinet containing collection of Worcester Porcelain. Lent by Mr. Ralph Lambton

1 and 3 PAIR OF JUGS with masks under spout and exotic birds and butterflies in shaped panels bordered with gold on scale blue ground. Square marks.

2 LARGE JUG with similar decoration and mark.

4 and 5 PAIR OF PLATES with shaped borders with bouquets of flowers in shaped panels with floral borders in gilding on scale blue ground. Square marks.

6 and 8 PAIR OF PLATES with shaped borders painted with bouquets of flowers in shaped panels with scroll borders in gilding on a scale blue ground. Square mark.

7 SHAPED DISH with exotic birds, shaped panels and a bouquet of flowers in the centre, having fine borders of flowers and foliage in gilding on scale blue ground.

9 and 13 TWO CYLINDRICAL MUGS with exotic birds amongst trees in shaped panels with scroll borders in gilding on scale blue ground. Square mark.

10 and 12 PAIR OF BUTTER DISHES with covers and stands painted with exotic birds and foliage in shaped panels with gilt borders on a scale blue ground. Rustic handles. Square marks.

11 TEA BOTTLE AND COVER of globular form painted with exotic birds and foliage in colour in shaped panels with border of gilt scroll on a scale blue ground and having a small flower on cover. Square mark.

14 and 16 PAIR OF PLATES painted with group of fruit and insects, in shaped panels with gilt borders and apple-green ground. No mark.

15 OVAL DISH with shaped edges, painted with bouquets of flowers within gilt scroll borders on apple-green ground. No mark.

17, 18 and 19 A PAIR OF OVIFORM VASES and a CENTRE VASE with scroll handles painted with exotic birds in shaped panels, having scroll borders in gold on an apple-green ground. No mark.

20 and 22 PAIR OF OVIFORM VASES with spreading lips, painted with exotic birds in shaped panels and gilt scroll borders on apple-green ground. No mark.

21 SET OF THREE BEAKERS with bands of flying birds and cloud backgrounds, above which are shaped panels with exotic birds in gilt scroll borders on apple-green ground. No mark.

23 and 31 A PAIR OF CUPS AND SAUCERS painted with exotic birds in shaped panels bordered with gilt scrolls on plain deep blue ground. Square mark on one saucer, the other with a W.

24 and 29 PAIR OF SHAPED DISHES painted with panels of flowers in finely gilt borders on scale blue ground. Square marks.

25 and 30 PAIR OF SMALL BEAKERS painted with exotic birds in shaped panels, gilt borders and scale blue ground. Square marks.

26 and 28 PAIR OF CUPS AND SAUCERS with Chinese figures playing musical instruments, delicately painted in shaped panels bordered with gilding on scale blue ground. Square marks.

27 HEXAGONAL VASE AND COVER painted with long panels with groups of figures by Donaldson, probably representing scenes from "The Italian Comedy," with landscape backgrounds; above each is a second (oval) panel with ruins of buildings, the body of the vase elaborately gilt on a scale blue ground. The cover which is surmounted on a plain knob has six panels with landscapes similar to the smaller ones on the body of the vase, both the painting and gilding being of the highest quality. Square mark.

32, 36, and 39 SET OF THREE VASES, the shoulders pierced with diamond-shaped ornaments, the centre vase having cover similarly pierced; each vase having two panels painted with exotic birds in gilt scroll borders on a deep blue ground. Crescent marks.

33 and 38 PAIR OF SHAPED DISHES, with bouquets of flowers in shaped panels and gilt borders on scale blue ground.

34 and 37 PAIR OF TWO-HANDLED CUPS AND SAUCERS, painted with Chinese figures and birds in shaped panels, and gilt scroll borders on scale blue ground. Square marks.

35 OVAL DISH, with bouquets of flowers in shaped panels with gilt scroll borders on a scale blue ground. Square mark.

40 and 48 PAIR OF PLATES with groups of fruit and flowers in colour on a white ground within shaped borders of crimson, finely gilt with flowers and foliage. No marks.

41 and 47 PAIR OF BASKETS painted with fruit and flowers, the inside of the sides having borders of crimson on which are detached bouquets of gilt flowers. Rustic handles with flowers in relief on the outside. No marks.

42 and 46 A PAIR OF OBLONG DISHES, painted with groups of fruit and insects within borders of turquoise and gold heightened with touches of deep blue. From the Duke of Cambridge's service. Marks, Crescent in gold.

43 and 45 PAIR OF PLATES, with bouquets of flowers on a canary yellow ground. No mark.

44 GLOBULAR SHAPED TEA-POT, painted with bouquets of flowers on a canary yellow ground. Beneath the spout is a small panel with a running fox, and above a cartouche with TALLY-HO in gilt letters. No mark.

49 and 55 PAIR OF JUGS with mask under the spouts, painted with bouquets of flowers in shaped panels with gilt scroll borders on a scale blue ground, one with square and one with crescent mark.

50 and 53 PAIR OF PLATES with scalloped edges, painted by O'Neale, one with two sheep, and the other with a wolf and a lamb in gilt borders on a deep blue ground. Mark, an open crescent.

51 and 54 PAIR OF SMALL VASES with spreading mouths and scroll handles, painted with exotic birds in heart-shaped panels with gilt scroll borders on a deep blue ground. Square mark.

56 and 63 PAIR OF CUPS (without handles) AND SAUCERS, painted with exotic birds in shaped panels with scroll borders, and sprays in gilt on a blue ground. No mark.

57 and 62 PAIR OF PLATES with scalloped edges, painted with bouquets and festoons of flowers in shaped panels, with gilt scroll borders on a scale blue ground. Square marks.

58 and 61 PAIR OF DOUBLE-HANDLED COVERED CUPS with deep Saucers painted with exotic birds in shaped panels with gilt scroll borders on a scale blue ground. On the top of the covers are two flower buds. Square marks.

59 PLATE with shaped edge painted with exotic birds in three shaped panels and a bouquet of flowers in the centre. Round the panels are borders of very fine flowers and foliage in gilding. Square mark. From Lady Mary Wortley Montagu's service.

60 Double-handled Broth Bowl, Cover and Stand (Stand not shown), painted with festoons of flowers in shaped panels, with gilt scroll borders on a scale blue ground. The cover surmounted by an open flower. Square mark.

64 and 72 Pair of Plates painted with groups of fruit and detached flowers in shaped compartments, having gilt scroll borders on apple-green ground. No mark.

65 and 69 A Pair of Leaf-shaped Dessert Dishes, with rustic handles painted with bouquets and detached flowers, the leaves being edged with green. No mark.

66 Teapot with twisted Handle, Cover and Stand (with knob on top of cover), painted with bouquets of flowers in shaped panels with gilt borders on an apple-green ground. Teapot marked with crossed swords and number 9.

67 Milk Jug with twisted handle and cover surmounted by a flower, painted with bouquets of flowers in gilt borders on apple-green ground. Marked with crossed swords and number 9.

68 Jug with panels of exotic birds and butterflies in shaped panels and gilt scroll borders on an apple-green ground. Mounted with silver rim round mouth. No mark.

70 Milk Jug with twisted handle, painted with groups of fruit within gilt scroll borders on apple-green ground.

71 Teapot, Stand, and Cover, painted with groups of fruit within scroll borders on an apple-green ground. The cover surmounted by a small flower. The teapot marked with crossed swords and number 9.

On the Small Chest with Gothic Carving

CASKET of blue velvet ornamented with three plaques in the manner of Peter Flötner, and other ornaments of bronze heightened with gilding, the inside of the front having plates of steel chased and gilt representing the siege of a town.

Height, 10½ inches. Length, 14 inches.
Italian, XVIIth century. *Lent by Mr. Dyson Perrins.*

On the Inlaid Italian Table

ST. MICHAEL OVERCOMING SATAN. Figure of carved wood, coloured and gilt.

Height, 22 inches.
Italian (Sicilian), early XVIth century. *Lent by Mr. Leverton Harris.*

On either side are

TWO PORCELAIN BEAKERS decorated with figures, flowers, and landscapes in gold on a powder-blue ground.

Height, 18 inches.
Chinese, XVIIIth century. *Lent by Mr. Greville Douglas.*

On the Renaissance Cabinet

HEAD OF A LADY carved in marble, showing traces of having been coloured.

Height with stand, 5¼ inches.
Greco-Roman. *Lent by Mr. Frederick A. White.*

STATUETTE OF VENUS holding chaplet of roses, in lead.

Height, 13½ inches. *Lent by Mr. Frederick A. White.*

STATUETTE OF APOLLO with lyre, in lead.

Height, 14 inches. *Lent by Mr. Frederick A. White.*

On the Satinwood Commode

STATUETTE OF ST. MARY MAGDALENE in carved wood, coloured and gilt, and stamped on the base with the mark of the Confraternity of the Statue Makers of Brussels (BRUESEL). The treatment of the figure is similar to that of the stone figures on the tombs in the Church of Brou (see *L'Eglise de Brou*, by Victor Nodet, page 40). There are similar figures in the Louvre and in the Carrand Collection at Dijon and the same mark is found on Ian Borreman's Retalbo of St. George in the Musée des Arts Industriels at Brussels.

Height, 16 inches.
Flemish, early XVIth century. *Lent by Mr. Leverton Harris.*

On either side are a

PAIR OF VASES of Imari Porcelain painted with sprays of prunus, peony, and chrysanthemum between scroll-shaped ornaments of gold foliage on deep blue.

Height, 13 inches.
Japanese, XVIIIth century. *Lent by Mr. Greville Douglas.*

On the Table near the Door

CASKET OF WOOD, cased with Gothic ironwork, "à jour."

Height, 5 inches, Length, 10 inches.
Spanish, end of the XVth century. *Lent by Mr. Leverton Harris.*

VASE of porcelain, decorated with exotic birds, peony, and magnolia plants, in gold on a powder-blue ground.

Height, 18 inches.
Chinese, XVIIIth century. *Lent by Mr. Greville Douglas.*

BOX of tooled leather with iron mounts and covered with a design of a double-headed eagle, pomegranates, and foliated scrolls.

Spanish, XVIIth century. *Lent by Mr. Richard Ward.*

On the Oak Drawer Table

NEEDLEWORK CASKET, the lower part having two doors which inclose a nest of six drawers, the centre one containing two flacons for perfume and concealing three small recesses. Above this is an opening containing six small compartments, and the upper part again opens with a concealed spring and contains a tray with two ink bottles. Below the tray are four very small drawers. The whole of the inside as well as the outside is covered with panels of needlework bordered with silver braid, representing gentlemen and ladies in elaborate court dress (two of the figures have collars of point lace). Emblematic figures of Faith, Hope, and Justice and various animals surrounded by conventional foliage.

Height, 11½ inches. Width, 10 inches. Depth, 7½ inches.
English, XVIIth century. *Lent by Mr. Arthur Leveson-Gower.*

On the Writing Table furthest from the Door

CASKET of carved oak bearing the following inscriptions: at the top, running round the front, sides, and back, LADIE ALETHEA TALBOTE WORSTROP YE XX DAIE OF APRIEL 1603·; and below in two lines on the front only and broken in the middle by the head of James I in profile, IACOBVS D·G·ANG·SCO·FRAN·ET·HIB·REX· The coved lid and the panels below the upper inscription on the sides and back of the box are covered with admirable designs of flowering sprays amid which the rose, shamrock, thistle, and fleur-de-lis are introduced. Inside are two hinged compartments placed one above the other, the upper lid carved with initials A·T·W· and the inner surface of the lower lid cut with the same date as appears on the back of the box.

English, dated 1603. *Lent by Lady Wantage.*
Height, 14½ inches. Length, 17¾ inches. Depth, 11½ inches.

The Lady Alethea Talbot was the third daughter of Gilbert, Earl of Shrewsbury, who signed the proclamation naming James VI of Scotland successor to Elizabeth. The route of the Royal Progress from Edinburgh to London lay through Worksop, the Earl of Shrewsbury's seat, and James stayed there on the night of the 20th of April 1603, the date carved on the casket (see *Worksop*, by R. White).

COFFRE FORT of oak covered with parquetry of king wood, the inside lined with lignum vitae. The casket is strengthened by large clamps of pierced brass, strap handles at the sides of the same metal.

Height, 12 inches. Width, 19½ inches. Depth, 13 inches.
English, XVIIth century. *Lent by Lt.-Col. Lyons.*

THE RUGS on the tables and sofas.

Lent by Mr. Douglas Freshfield and Mr. John A. Holms.

In the Writing Room

PORTRAIT BUST OF HOGARTH in the style of Roubilliac, similar to one in terra-cotta in the National Portrait Gallery.

Height with socle, 28 inches.
English, first half XVIIIth century. *Lent by Lt.-Col. Lyons.*

CHISWICK PRESS: PRINTED BY CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.